

VOL. XIX, No. 2

AMERICAN ACADEMY IN ROME NUMBER

CG
FEBRUARY, 1925

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ARCHAEOLOGICAL INSTITUTE OF AMERICA
ART AND ARCHAEOLOGY PRESS, Inc.

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AMERICAN ACADEMY IN ROME NUMBER

\$5.00 A YEAR

FIFTY CENTS A COPY

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON,

AFFILIATED WITH THE
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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, Octagon Annex, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

Advertisements should be sent to B. K. Kennady, Advertising Manager, 111 N. Charles St., Baltimore; 521 18th St., Washington; Room 403, Washington Square College, New York University, New York City.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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AMERICAN ACADEMY IN ROME, PORTA SAN PANCRAZIO, ROME, ITALY.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIX

FEBRUARY, 1925

NUMBER 2

THE AMERICAN ACADEMY IN ROME

By C. GRANT LA FARGE

Secretary of the Academy

AMERICA owns a great possession lying in the Eternal City; great for its material value, greater for the influence it is destined to exert upon the arts and learning of our country. The nature of this possession, what it is, how it came to be, why it should be, this account will attempt to show.

The statement that it is the property of America and not of certain individuals, may be explained by comparison. The chief exemplar, as well as the oldest of all post-graduate academies of art, is that of France, which was founded under Louis XIV, and has occupied its present beautiful quarters in the famous Villa Medici for well over a century. All the world knows what the *Grand Prix de Rome* means to a French artist—the supreme reward of student excellence, to be gained in strenuous competition. The French nation maintains its Academy, as a governmental institution, under the

Ministry of Fine Arts; its Director is a government official; those returning from residence there may expect, in greater or less degree, some official support.

We in America do not do things in this way; we have no Ministry of Fine Arts, nor any equivalent. When we want an Academy, we must ask our citizens to put their hands into their pockets and give the funds for its establishment and maintenance; for though our government gives us a charter, it does not, and may not be expected to, give financial support. Such funds are committed to the keeping of a Board of Trustees, existing under authority of an Act of Congress, and therefore, to that extent, a national body. Accordingly they must so use those funds, however and by whomsoever given, that the advantages to be derived from them shall be available to all such citizens of the United States as may be qualified, under the

ART AND ARCHAEOLOGY

rules which the trustees are empowered to make, to profit therefrom. Hence the property held in Rome by the trustees, and the educational opportunities there offered, truly belong to America, and those who have given to the Academy have given to our country.

The building of the World's Fair at Chicago made a turning-point in our artistic progress, so marked that it may well be termed an epoch. Its effect was profound and far-reaching, strongly influencing our subsequent work and point of view. It was the first occasion upon which there were brought together, to work for a common result, not only a number of architects, but also the practitioners of the allied arts. The lessons learned were important: the inestimable value of coherence and classic orderliness; the individual freedom given to those who accept a common restraint; greatest of all, perhaps, the meaning of *collaboration*: That the architect, the painter, the sculptor, if each is to reach his highest expression, must work all together, mind to mind and hand to hand, not as separate units fortuitously assembled, but as an intimately interwoven and mutually comprehending team—as men worked in every great age of the past to make great works of art. Perhaps the full lesson was not entirely grasped, perhaps it was too vast for immediate complete realization; but at any rate it bore some fruit promptly, and the American School of Architecture in Rome was opened in 1894. It was in the fertile brain of that most distinguished ornament of American architecture, Charles F. McKim, that the idea was born; under his fervor and enthusiasm, together with that of Daniel Burnham, that it took shape; to their unswerving devo-

tion to this idea, their gifts to it of money and time; to their inspiring example; to the years of Frank Millet's unselfish service, ending only with his tragic death in that very service; and to the adherence of such others as La Farge and Saint-Gaudens, now gone, Mowbray, French, and Blashfield, happily still with us, that this fruition was due. Begun by two such princes of architecture as McKim and Burnham, it naturally took at first an architectural form, but the rest soon followed. In 1897 the scope was enlarged by the founding of the American Academy in Rome, for students of architecture, painting, and sculpture. The Villa Aurora was used as headquarters until 1904, when the Academy purchased the Villa Mirafiore, which it occupied until October, 1914. Toward the close of 1909, Mrs. Heyland, an American lady living in Rome, devised to the Academy the property known as the Villa Aurelia, of which, in due course, it took possession. This was an important step and one requiring much consideration. It involved the abandonment, sooner or later, of the Villa Mirafiore; the expenditure of a considerable sum in taxes, and, beyond that, upon new building; for the Villa Aurelia, though a house of imposing appearance, standing in a spacious and lovely garden, was by no means adequate for such an establishment as the Academy requires. But the greatest factor was the character and quality of the offered site. For the Mirafiore, charming, convenient, comfortable and with fine grounds, lies well outside the walls toward the Campagna in a modern quarter of Rome, and has no historical association.

But the Villa Aurelia stands upon the summit of the Janiculum, the highest point within the walls; the

ART AND ARCHAEOLOGY

gate to its grounds is immediately next to the Porta San Pancrazio, between which and the Villa Doria-Pamfili, just beyond, was the terrific fighting led by Garibaldi in 1849; it was in this house, then the Villa Savorelli, that he made his last headquarters, and the siege left it a battered ruin. From its windows and its terraces one sees the dome of St. Peter's, its springing level with the eye; one sees all of Rome stretched out beneath, all of it from Monte Mario past the pyramid of Cestius to the tombs on the Appian Way; Soracte, Leonessa, the Abruzzi, the Sabine and Alban hills, the Campagna, the lighthouse twinkling by night at distant Ostia. The modern restored house is not in the grand manner, but it has some splendid rooms, and a part of it actually is a bit of the Aurelian Wall. Those who live in it gaze daily, from a place of utmost loveliness, down upon "the heart of Europe and the living chronicle of man's long march to civilization."

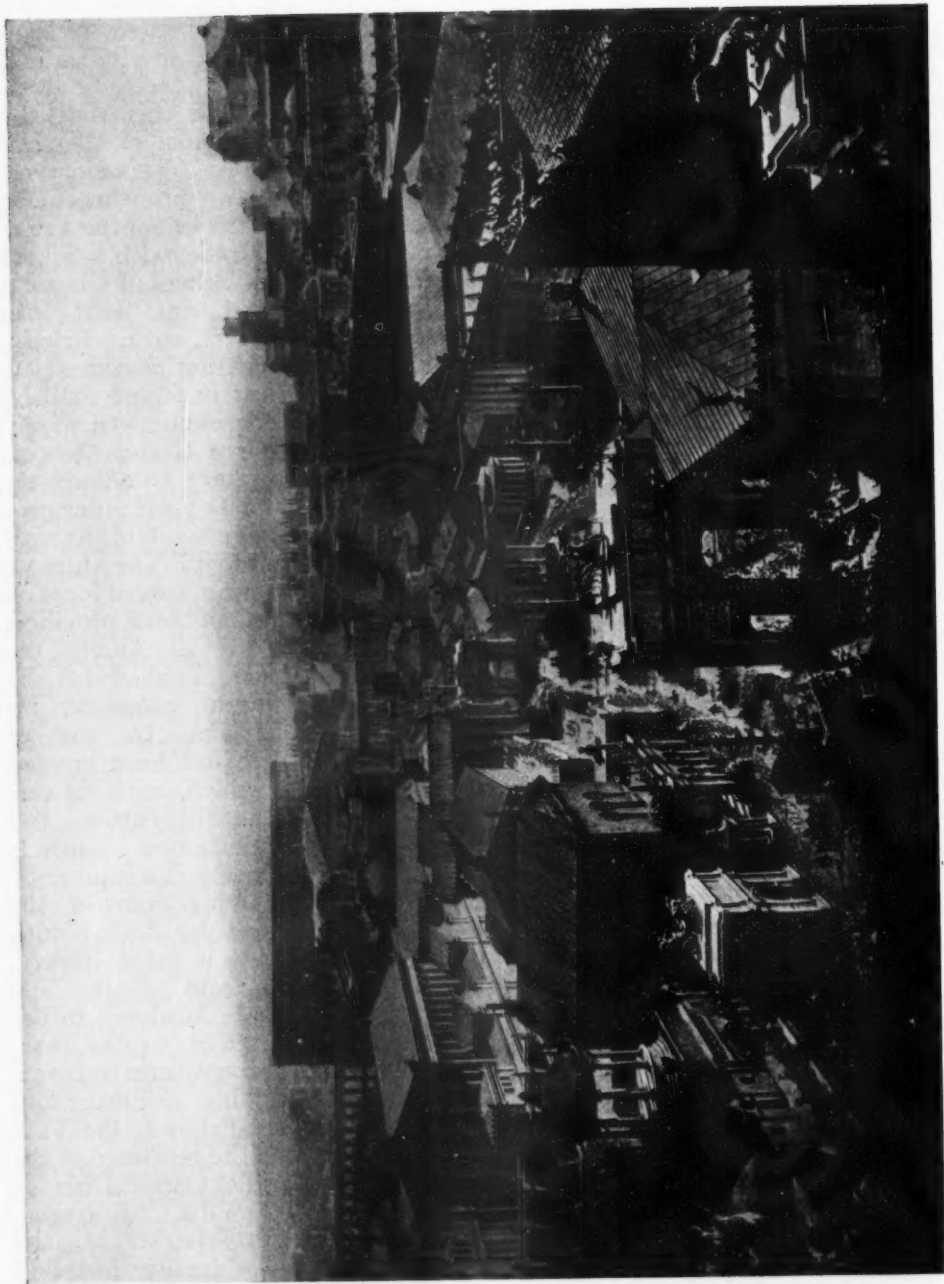
At the time of this event another step, which had for some time been under consideration, was taken. The American School of Classical Studies in Rome was founded in 1895, and occupied as headquarters the Villino Bonghi, near the Baths of Diocletian. It is, as its name implies, an institution for the higher development of advanced students in the fields of archaeology, literature, and ancient art. Its work is of a twofold character—educational and scientific. On the general educational side it has been a highly valuable force in vivifying and invigorating the standards of classical teaching, by making intending teachers acquainted with the rich store of Roman antiquities. On the strictly scientific side the work has been done

by the professors and fellows of the Schools, and has consisted of epigraphic and paleographic studies and publications.

The proposal made was that the Academy and the School of Classical Studies should unite. The union was agreed upon; the two branches to be consolidated under the title of the American Academy in Rome, with a School of Fine Arts and a School of Classical Studies. The agreement went into effect on December 31, 1912. Briefly, the plan of organization provides that the resident officers in Rome shall be a Director of the Academy as a whole, a Professor in charge of each School, an Executive Secretary to administer business matters, with such other professors, lecturers, or instructors as may be deemed advisable. The utmost possible autonomy is preserved for each school, within its educational province.

Since acquiring the Villa Aurelia, the Academy has been enriched by the donation of adjacent property, including two residences. On part of this property there has been erected a large building, which, with its fine approach, its beautiful cortile, and spacious, well-proportioned rooms, is the working Academy headquarters. It contains the living-rooms of the Fellows, their studios and study-rooms, dining-hall, lounges, a great library, museum, kitchens, and offices. The transfer of the whole Academy to the new quarters occurred in October, 1914. The following then constitutes its plant: The Academy building, residence and work-rooms of the Fellows; the Villa Aurelia, which was the residence of the late Dr. Jesse Benedict Carter, Director of the Academy; the Villa Chiaraviglio, residence of the Professor of Musical Composition; and a smaller house of varying occupancy.

New York City.



THE GRANDEUR OF ANCIENT ROME.
"Triumph of Constantine in the Roman Forum," 312 A. D. Reconstructed by J. Bühlmann and Alex. von Wagner.

AMERICA IN ANCIENT ROME

By GRANT SHOWERMAN

ITALY is one of the most universally visited countries of Europe, and Rome is the most universally visited of Italian cities. The steady stream of more or less independent travellers of all nations through autumn, winter, and spring has in recent years been continued through the summer season by the voluminous stream of Americans making Europe's acquaintance in touring parties.

These transients of summer and winter, however, do not represent the total American interest in Rome. The settled and permanent American population of Italy's capital is always a surprise. It comprises American women who have married into Italian families, and American families who have invested in homes; it includes clergymen, teachers, scholars, artists, diplomats, and regular annual visitors. The American traveller who wishes only Roman experience in Rome may easily find himself involved in so many social obligations as to endanger his purpose.

WHY AMERICANS GO TO ROME

There are many reasons why Americans go to Italy. We may single out the four or five which are of greatest effect.

There is, first, the mere physical charm of Italian landscape and climate. "Beautiful is Italy," writes Andrew Lang to Horace, in *Letters to Dead Authors*—"beautiful is Italy, with the delicate outlines of her sacred hills, her dark groves, her little cities perched like eyries on the crags, her rivers gliding under ancient walls: beautiful is Italy, her seas and her suns."

Second, there is the cultural richness of her cities. "Here everything betrays the work of generation after generation of ingenious men," says Leo of one of them. "Like a water-lily rising on the mirror of the lake, so rests on this lovely ground the still more lovely Florence, with its everlasting works and its inexhaustible riches Each street of Florence contains a world of art: the walls of the city are the calyx containing the fairest flowers of the human mind;—and this is but the richest gem in the diadem with which the Italian people have adorned the earth." The riches of Rome are less than the riches of Florence only for the Renaissance; in total range and significance, Rome surpasses not only Florence but every other city in the world. It contains monuments of every period from its founding to the actual present, and these monuments represent not only the history of Rome, but the history of European civilization.

In the third place, there is the religious reason. Rome is the seat of the Church's visible head, the capital of Christendom. The faithful visit Rome in the spirit of pilgrimage, the indifferent and the skeptical because of the historical fascination of a city and institution which for upwards of two thousand years have been the center of the occidental world's intellectual and spiritual interest.

Fourthly, speaking in the broad sense of the word, there is the social reason. So many people visit Italy and Rome, so many books have been written about them, and so many returned travellers are set apart by the fact of having seen the Coliseum and the Forum, Saint



THE ROMAN FORUM: TEMPLE OF CASTOR AND BASILICA JULIA.

Peter's and the Vatican, and perhaps the Vicar of Christ himself, that many for whom an Italian experience exercises no other appeal will extend their tour to include Rome because their fellows have done so.

Lastly, there is the scholar's and artist's reason, or what might be called the creative reason as distinguished from the merely cultural. There is a considerable number of historians, archaeologists, poets, essayists, novelists, musicians, artists, and students of the arts who find Italian themes attractive, and Italian residence indispensable to the deepest inspiration and the finest execution.

In an appraisal of America's contribution to the world's knowledge of

ancient Rome, it is the class represented by this last reason that we must take into account. The other four classes are not without importance as background or support, but it is the creative class, the scholar and the artist of pen, brush, chisel, and blueprint, in which America's intellectual effort in Italy has attained to realization.

ROME THE GOAL OF INTELLECTUAL AND SPIRITUAL PILGRIMAGE

The nineteenth and twentieth centuries are not the first period in which foreign intellectual effort has been exerted in Italy. Since the time of Augustus and before, Italy and Rome have been a land and city of monuments, the goal of intellectual and



SAINT PETER'S: WAITING FOR THE ELECTION OF THE POPE.

spiritual pilgrimage. Especially in the thirteenth century, however, when the light of the Renaissance was breaking, and in the succeeding two hundred years, when art and learning were in their greatest exuberance, did Italy become the active center and source of culture. The universities of Salerno, Bologna, and Padua during that period were to all Europe what the German universities of the nineteenth century were to all the world. Italian architecture, sculpture, painting, letters, manners, and professional learning spread themselves over the face of the continent and to the British Isles. One has only to think of Chaucer, Spenser, Shakespeare, and Milton, of Corneille, Racine, Montaigne, and Molière, of

Rubens, of Ribera, of Saint Paul's in London and the castle at Heidelberg, to realize the extent and the durability of the influence which emanated from Italy of the Renaissance.

In the course of time, however, partly from natural exhaustion, partly as a result of the distractions of Reformation and counter-Reformation, partly because of the presence of foreign powers, the great creative movement in Italy came to an end. For three hundred years after the sack of Rome in 1527 by Charles the Fifth's army under the Constable of Bourbon, Italy was never clear of the German, French, Spanish, or Austrian presence. The political prestige of both Pope and Italian prince declined, and Italy be-



THE ROUND TEMPLE BY THE TIBER.

came a land of petty rulers oppressing or misgoverning their own territories while owing their existence and continuance in authority to the favor of European states. From undisputed primacy in all the arts of civilization, Italy passed to a period of stagnation. She was indeed not without her scholastic activities, and the Church was energetic in world propaganda, spreading her missions over the Americas and the Far East. There were inspiring innovations in music which placed the world forever in Italy's debt; Palestrina and the rise of opera belong to this period. On the whole, however, these centuries were comparatively barren of creative impulse, whether on the part of native Italian or visitor. Rome

especially, the capital of a little Italian principedom under an autocratic papal master who was dependent upon the goodwill of European monarchs, became the mere goal of travel and pilgrimage.

GREAT MEN WHO HAVE LIVED IN ROME

When the period of stagnation began to give place to renewed activity, the new interest was more or less coincident with the national movement in Europe. Whether nationalism stimulated intellectual interest, or intellectual interest was the inspiration of nationalism, or both were the natural manifestations of renewed vigor, need not be debated. The fact is that both native Italian



THE TIBER FROM PONTE SISTO.

genius, as in Manzoni, Alfieri, Leopardi, Goldoni, Canova, Bellini, and Donizetti, and foreign genius, as in Winckelmann, Lessing, Goethe, and Thorwaldsen, began to manifest themselves during the hundred years immediately preceding and following Napoleon and the French national movement, whose influence was soon felt in Italy, and encouraged, if it did not originate, the Italian rise against foreign domination.

Since the beginning of Italy's struggle for independence from the Bourbons in the south, the Austrians in the north, and the Church in the center, which covered roughly the fifty years from 1820 to the entry into Rome in 1870, the history of intellectual activity in Italy has been starred by many foreign

names. A roll of those who have either lived and worked in Italy, or have employed Italian history, art, or life as the stuff of their creations, or have been manifestly inspired by passing sojourns, includes, among Americans, such names as Edward Everett, Longfellow, Buchanan Read, Lowell, Hawthorne, Bayard Taylor, Theodore Parker, George William Curtis, Crawford and Story the sculptors, Crawford the novelist, Elihu Vedder the painter, Charles Eliot Norton, Donald Mitchell, W. D. Howells; among English, the Brownings, Landor, Tennyson, Meredith, Bryce, Trevelyan, Symonds, Shelley, Keats; among Frenchmen, Chateaubriand, Guizot, Ampère, Duchesne; among Germans, Mommsen,



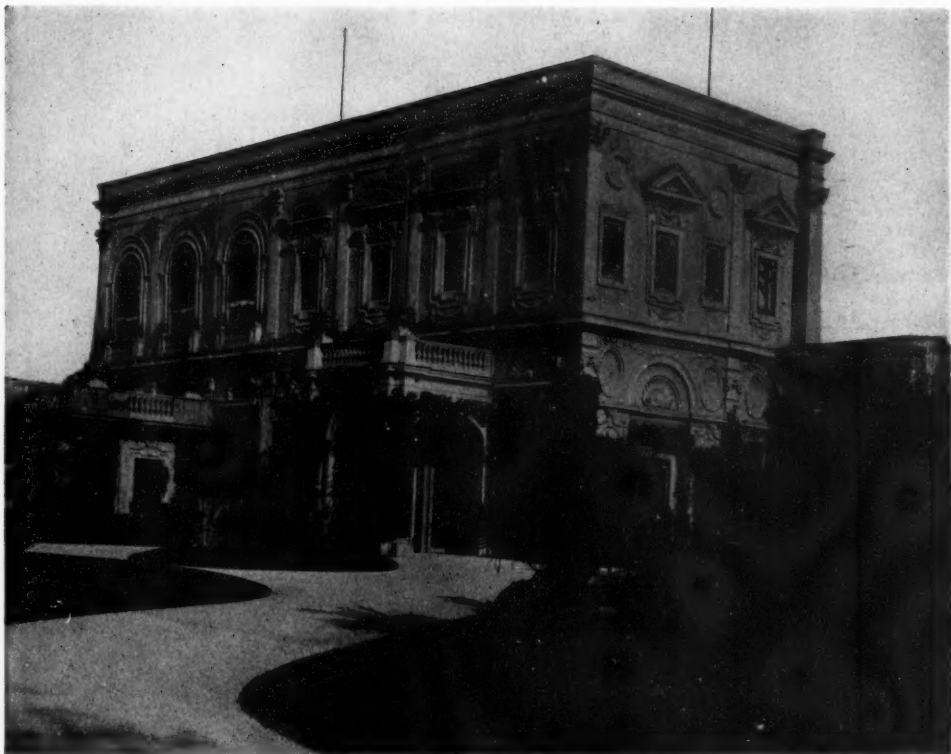
THE FORECOURT OF THE ACADEMY, WITH THE ACQUA PAOLA.

Gregorovius, Ranke; among Scandinavians, Ibsen. To these, many artists might be added.

FOREIGN ACADEMIES IN ROME

The above names represent for the most part only individual effort; but there were other consequences than the immediate results of this effort. The presence in Italy of so many scholars, authors, and artists, with the conviction they carried away regarding the benefits of residence in Italy, resulted finally in the formation of academic societies on the part of their various nations. The French Academy, which indeed had been founded long ago by Louis the Fourteenth in 1666, was transferred in 1803 from the Palazzo

Salviati on the Corso, where it had been housed from 1725 to 1800, to begin a new existence in its present home in the Villa Medici. The German Archaeological Institute, until the recent war, occupied quarters on the Capitoline Hill built in 1874-6 by the German government. Besides these, there have gradually come into being other learned societies, until today few of the advanced countries of Europe are unrepresented, and America itself has its academic bodies in Italy. There were in existence, at the beginning of the great war, the French Academy of Art, the French Institute of Archaeology, the German Institute, the Spanish Academy, the Spanish Historical Society, the American Academy,



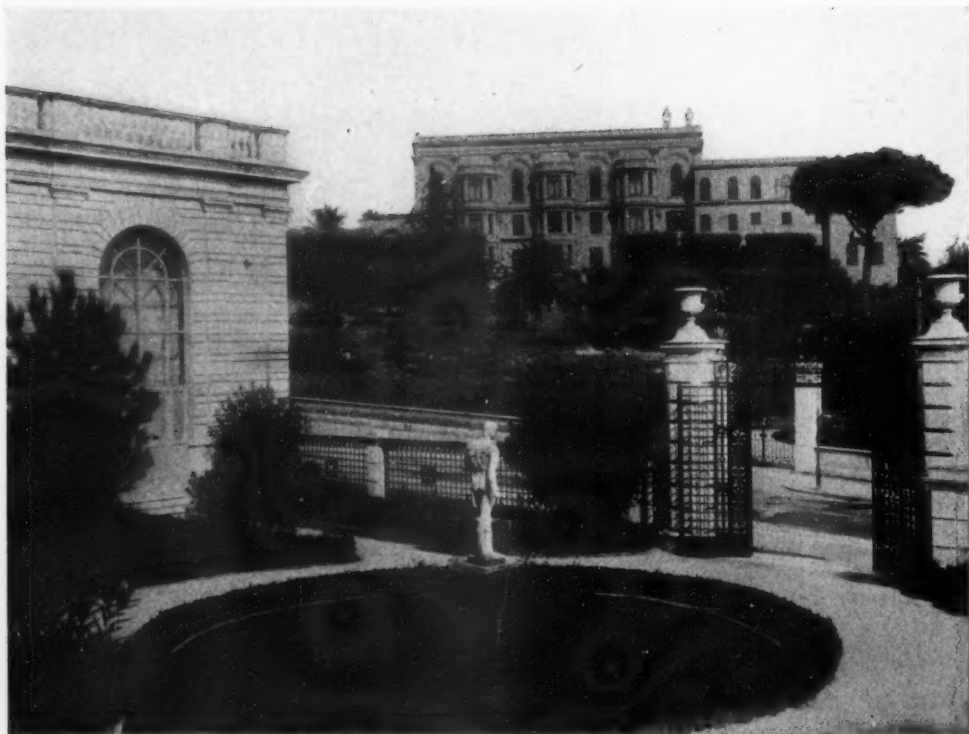
AMERICAN ACADEMY IN ROME: VILLA AURELIA.

and the British Academy. Since the war, the Dutch Institute of Archaeology has been added, and Roumania organized her school in 1923. These bodies, together with others of less name, and with Italian organizations private and national, include the main activities in art and archaeology representing modern interest in ancient Rome.

If we confine our attention now to American effort, we shall understand both the significance of our national life in Rome and the general working of scholarly enterprise in Italy, and shall realize the importance of an appreciative attitude toward the institution that more than anything else represents us there.

AMERICAN SCHOLARSHIP IN ROME

American scholarship was somewhat more tardy in participation in the serious study of ancient Rome than that of other great nations. America in the nineteenth century was occupied with her own destinies, besides being remote and, in the affairs of intellect, bred to the habit of receiving rather than giving. Her libraries were undeveloped, and her universities had no traditions in archaeological and art study, to say nothing of the unfamiliarity of the American people with the monuments of antiquity. If we are to look for a beginning, it may be seen in the work of John Izard Middleton entitled *Grecian Remains in Italy*, published in 1812. Mr. Middleton was a gentleman



AMERICAN ACADEMY IN ROME: THE FORECOURT OF THE ACADEMY BUILDING, FACING THE VILLA AURELIA.

of intellectual interests who may be called America's first classical archaeologist. His work consisted of descriptions of Cyclopean walls and Roman antiquities, accompanied by original sketches done in 1808 and 1809.

Middleton's work was isolated. Not counting the many who spent short periods in Italy for recreation or general cultivation, the next important name is that of Charles Eliot Norton. With him began a movement whose consequences are a wonderful monument to personal vision and enthusiasm.

Mr. Norton was born in 1827 and died in 1908. He numbered among his friends Clough, Morris, Burne-Jones, Ruskin, Carlyle, Longfellow, Lowell, Holmes, Parkman. He entered Har-

vard at 14, graduated at 19 with the class of 1846, and at the age of about 23, in the employ of the East India Company, made a voyage to India, returning by way of Egypt and Italy, and afterward going into business. In 1855-7 he visited Europe, spending the winter months principally in Rome. The result of this was the volume called *Travel and Study in Italy*, published in 1860, and *Dante's Vita Nuova* in English. Mr. Norton had been a contributor to the first number of the *Atlantic Monthly* in 1857, and wrote also for the *North American Review*, becoming later Mr. Lowell's assistant on that periodical. In the autumn and winter evenings of 1865 and 1866, in company with Lowell, he listened to



AMERICAN ACADEMY: COURT WITH MANSHIP FOUNTAIN.

Longfellow's confidential reading of his Dante translation. In 1868 he went again to Europe, where he remained for five years, the first part of the time in Italy and the remainder in Germany and England, where he became acquainted with Carlyle and Mrs. Gaskell. In 1875 he was made professor of the Fine Arts at Harvard, a chair which he occupied until 1897.

FOUNDING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

Great, however, as was Mr. Norton's contribution to American culture in the translation of Dante, in his occupation of the first chair of the Fine Arts in Harvard, and in his other written work,

it is hardly to be doubted that his greatest service to American intellectual life will prove to have been his founding, in 1879, of the Archaeological Institute of America. This was the consequence of his visit to Egypt and Italy in 1851, the sojourns of 1855-7 and 1868 in Italy, and of a naturally catholic taste in art and intellect. Mr. Norton had the vision of a more enlightened teaching of the classics and art in America that should result from the stimulation of American scholars by participation in the archaeological enterprises of European scholarship.

The Institute proved its earnestness immediately by organizing an expedition to excavate at Assos in Asia



IN THE LIBRARY OF THE AMERICAN ACADEMY.

Minor, and almost at the same time by founding the American School of Classical Studies in Athens. The committee appointed in 1881 provided for the opening of the School in the autumn of 1882. Scant as were its equipment and means, it was characterized from the first by independence and initiative. In 1882-3 volume 1 of its papers appeared, contributed by Louis Bevier, H. N. Fowler, J. R. Wheeler, W. W. Goodwin, and J. R. Sterrett. The American Journal of Archaeology, founded in 1885, became later the organ of the Institute. In 1886 the Institute discussed plans for an expedition to Cyrene or to Magna Graecia under Joseph T. Clarke, who had directed the work at Assos, and in the same year it

inaugurated the practice of sending out lecturers to keep the American public in touch with archaeological effort. Rodolfo Lanciani of Rome and Charles Waldstein were the first lecturers for the Institute. In 1886-7 Messrs. Clarke and Emerson excavated the temple of Hera at Cotrone in southern Italy. In 1889 the School at Athens engaged in excavations at Sicyon near Corinth, and in 1888 secured permission of the Greek government to excavate at Plataea, Anthedon, and Thisbe. In 1890 the excavation of Delphi was proposed. Upwards of \$30,000 was subscribed for this enterprise in Boston and Cambridge alone, but the great privilege was finally secured for French scholarship by the French government.



MEMBERS OF THE AMERICAN SCHOOL IN ROME AT OSTIA.

In 1891 the School was active at Eretria, and obtained permission to work for seven years at Amyclae and Sparta. In 1892 it began the important excavation of the Argive Heraeum. In 1893 the Institute commissioned the Italian archaeologist Halbherr to explore in Crete.

AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME

Meanwhile, such was the inspiration of these activities in Greece that Rome had begun to occupy the thoughts of Latin classicists. In May, 1894, a committee of the Institute was appointed to form plans for similar effort in Italy, and in 1895-6 the work of the American School of Classical Studies in

Rome was inaugurated. For the first year, William Gardner Hale was director and Arthur L. Frothingham, Jr., assistant director, with William K. Denison and Walter Dennison as Institute fellows, and Walter Lowrie as fellow in Christian archaeology. The American School of Architecture, founded in 1894, now proposed a union with the School of Classical Studies, which during the first year had shared its quarters in the Villa dell' Aurora. The School of Classical Studies was unable to accept the proposal, and occupied quarters in Via Gaeta 2, where it remained until 1901, when it transferred its seat to a villa in Via Vicenza. The directors from 1895 to 1899 were W. G. Hale, Minton Warren,



MEMBERS OF THE AMERICAN SCHOOL AT SETTE BASSI.

C. L. Smith, and Tracy Peck. In 1899 Richard Norton was appointed for five years, and in 1904 reappointed. In 1907 Mr. Norton resigned and was succeeded by Jesse Benedict Carter of Princeton, who remained director of the School of Classical Studies until its formal union with the American Academy in Rome on February 11, 1913.

AMERICAN ACADEMY IN ROME

This union, as we have seen, had been proposed in 1896 by the American School of Architecture, but found inadvisable. Meanwhile the American School of Architecture had been succeeded by the American Academy in Rome, incorporated by Congress

March 3, 1905, "for the purpose of establishing and maintaining an institution to promote the study and practice of the fine arts and to aid and stimulate the education and training of architects, painters, sculptors, and other artists." Among the galaxy of brilliant names composing its body corporate and politic were those of Edwin Abbey, Edwin Blashfield, Daniel French, John LaFarge, Frederick MacMonnies, Augustus Saint-Gaudens, and Charles F. McKim, whose enthusiasm had been the moving factor in the foundation of the School of Architecture in 1894. By 1912 the sentiment for consolidation of the two schools had so increased as to be irresistible. The American School now owned property



MEMBERS OF THE AMERICAN SCHOOL ON THE ACROPOLIS.

amounting to \$100,000, and the Academy \$900,000, together with the Villa Aurelia, bequeathed by Mrs. Heyland, a beautiful property, rich in historical interest, situated on the Janiculum and commanding a splendid outlook over the city, Campagna, and mountains.

The death on the Titanic in 1912 of F. D. Millet, who was to have assumed charge of the new Academy, left vacant the directorship, to which Director Carter of the School of Classical Studies succeeded. The dual work of the institution in classical studies and fine arts under the leadership of Director Carter was well under way in the new building on the Janiculum when the outbreak of the war diminished,

though it did not halt, its activities. True to the spirit of loyalty toward the land of its adoption, the Academy did much to aid Italy in the war. Director Gorham Phillips Stevens of the School of Fine Arts, with Mrs. Stevens, was active in Rome and at the front in relief work. Director Charles Upson Clark of the School of Classical Studies visited the front to gather material, and lectured officially for the Italian cause in America, inspiring much sympathy for Italy and raising large sums for relief. Director Carter himself died at Cervignano, near the battle lines, while on a Red Cross mission, and lies buried in Rome. Various students also contributed aid.

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It required some time after the war for the Academy to recover its normal attendance, though its work had been continuous both through and after the conflict. In 1921-2 the number in the School of Classical Studies was still low, but by the next year had increased to over twenty, an enrollment equalled by the School of Fine Arts. The addition of the Department of Music under Professor Lamond in 1921-2 was an important extension of the Academy's influence.

The organization of the American Academy in Rome thus provides for three spheres of activity: the Fine Arts, including architecture, sculpture, painting, and landscape architecture; Music; and Classical Studies, including Roman archaeology and Christian archaeology, history and literature as research subjects, and allied specialties. At the head of the Academy as a whole is Director Stevens. The professor in charge of the School of Fine Arts is Frank P. Fairbanks; in charge of Music, Felix Lamond. The services of these three are continuous from year to year. Other professorships at present are annual. The School of Classical Studies, since Mr. Carter became director of the Academy, has not had a permanent head, but has been administered by professors in charge for one year, assisted by annual professors. The professor in charge for 1923-4 was John C. Rolfe of the University of Pennsylvania, the annual professor, Louis E. Lord of Oberlin. Albert W. Van Buren, Professor of Archaeology and Librarian, and C. Densmore Curtis, Associate Professor of Archaeology and Editor of Academy Publications, are on permanent tenure.

The School of Fine Arts engages in no set and formal instruction. Its members, more or less mature men who

have won fellowships for three years on stipends of \$1000, with others in attendance for varying periods on their own means, avail themselves of the Academy studios and library for creative work, and of the opportunities afforded by Rome and Italy, supplemented by travel in Egypt, Greece, France, and elsewhere, for study and inspiration.

The fellows in the School of Music also occupy studios, and in the intervals of their visits to famous European musical centers and performances, engage in composition.

In the School of Classical Studies, there is more of the atmosphere of formal instruction, though here too independent investigation is the essential activity. The School of Classical Studies is really an American graduate school in classics, with the difference that it is cut off from any connection with undergraduate work and life, and sees and touches daily the actual scenes and material with which its studies are concerned. It is worth mentioning that in its years of greatest attendance it is the largest of all American graduate departments of classics. Its membership is composed of (1) three fellows on one-year and two-year periods, chosen competitively; (2) independent research students; (3) visiting students, usually including teachers who are spending the year in deepening their knowledge and inspiration, and especially college and university professors on leave for the prosecution of special research. Lectures begin the first of October, and include courses (1) on the city and its monuments; (2) on the Campagna and its principal sites, such as Veii and Ostia; (3) on the museums as they illustrate early Italian culture and Roman life; (4) on epigraphy, palaeography, numis-

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matics, ceramics, or some other special subject of interest to classical scholarship. In addition to these are individual lectures by Italian professors, such as Calza, Director of Excavations at Ostia; visiting Americans whose work is of importance, such as Henry A. Sanders and J. G. Winter, who lectured in 1922-3 on papyrus manuscripts; European scholars who happen to be available, such as Franz Cumont; and writers on classical subjects of broad interest, such as Henry Osborn Taylor.

Not least among the activities of the School is the annual trip to Greece. This usually occurs in April and May under the direction of Professor Van Buren, who lectures among the ruins of the various Greek sites. While in Athens, the School is identified for the time with the American School of Classical Studies in Athens. The visit to Greece is preceded by a week's study and lectures among the remains of Pompeii, with Sicily or Carthage as possible supplements. The rest of the year is occupied by individual effort at Rome. The annual exposition in May affords opportunity for the visualization of the Academy's work in all spheres. In 1923, the three fellows in Music directed the Augusteo orchestra in compositions of their own at a concert held at the Academy and attended by an international audience, while the Academy halls displayed the product of art and classical students. The exposition was visited privately by the king and his suite.

In addition to the regular work, there was held in 1923, under the direction of Grant Showerman, annual professor of 1922-3, the first summer session of the School of Classical Studies in Rome. This undertaking was repeated in 1924 with an enrollment of 39, an increase of 34 over the preceding year. The sum-

mer session lasts six weeks in July and August, and consists of lectures and demonstrations among the remains of ancient Rome, and excursions to neighboring sites. This branch of the Academy's activity, which in the nature of things will be chiefly for teachers, contains great possibilities for influence on class rooms of Latin and allied subjects in America.

THE ACADEMY AND AMERICA

The American Academy in Rome is not the creation of an exclusive circle representing a special or selfish interest. It sprang from a need of American life, and has had the gradual and steady growth of healthy, natural things. It is ministering to the need which called it forth. In a broad way, too, it belongs to American life in the sense that it is supported by the American people and not by the few. It is not, like most of the foreign academic bodies in Italy, dependent upon the national government. This may place it at some disadvantage, but it also has the merit of insuring sincerity; personal contributions represent personal faith. The moneys of the Academy have been contributed largely by private citizens—by C. F. McKim in gift and bequest, by the Morgans, father and son, by Mrs. Heyland, by numerous donors of lesser sums whose sacrifices are quite as worthy of mention. Among them are the yearly guarantors, a list of men and women broadly representative of all sections of the United States who contribute \$100 each. In addition to these individual supporters are a number of colleges and universities whose annual contributions of \$250 confer honor upon themselves, and upon their students the privileges of the Academy without tuition. These institutions at present include the fol-

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lowing: Amherst, Boston University, Bryn Mawr, California, Carnegie Institute of Technology, Chicago, Columbia, Cornell, Dartmouth, Hamilton, Harvard, Haverford, Hunter, Johns Hopkins, Stanford, Massachusetts Institute of Technology, Michigan, Mount Holyoke, New York University, Oberlin, Pennsylvania, Princeton, Smith, Vassar, Washington, Wellesley, Williams, Wisconsin, Yale, Bureau of University Travel.

The support of the Academy is thus widely representative. Let us next consider whether the Academy's intellectual contact with the American people corresponds to its financial contact. How does the American Academy in Rome touch American life?

First of all, there is the direct relation between the teaching of America and the Academy. The directors and annual professors of the School of Classical Studies are a great line of communication between Rome and the American class room. Their names represent every institution of size in our country, and many of those whose importance is in quality rather than in numbers; and every name signifies the enthusiasm and the vividness of instruction which are the marks of those who have come under the spell of Rome or Athens. The collegiate map of the United States is dotted with these centers of humanism. Farther, the fellows and students, who almost invariably on their return assume important positions, and the visiting professors, who already occupy such places, reinforce the effect of directors and annual professors. Rome thus functions as a great exchange between classical antiquity and classical teaching.

Nor is this influence confined to

classical studies. Many alumni of the School of Fine Arts also have teaching careers which bring our civilization into relation with Italy. If I do not mention their work, and the work of architects, painters, sculptors, landscape architects, and musicians, with its more visible enrichment of our life through actual creation, it is because my theme is classical antiquity.

The second great contact of the Academy with the American people takes place through the printed page. This is accomplished by various agencies. First of all, there is the *American Journal of Archaeology*, published continuously since 1885 by the Archaeological Institute, and containing chiefly the research articles of members of the Schools in Athens and Rome. Second, and hardly of less importance, is *Art and Archaeology*, one of the most beautiful magazines in the world, founded in 1912 and representing the blending of interests inaugurated by the union of the School of Classical Studies with the Academy at the same date. Thirdly, there are the *Memoirs of the American Academy in Rome*, of which four volumes have been issued, two on Renaissance art subjects by Stanley Lothrop, and one by C. Densmore Curtis on the famous Bernardini tomb. More recently, there is the series of *Papers and Monographs of the Academy*, which has reached the third number. In the first volume, Roy M. Peterson gives a full account of the ancient religions in the important district about Naples and Capua; in the second, Lily R. Taylor performs a like service for students of religion in Etruria; the third, appearing in April, 1924, contains Tenney Frank's *Roman Buildings of the Republic*.

The above represent only formalized publications. The Academy's place in

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American culture is realized even better when account is taken of the articles, essays, and books which have been produced by its members either during residence in the Academy or as the result of the inspiration communicated by association with it. A list of these would include Platner's *Topography and Monuments*; Carter's *Religious Life of Ancient Rome*; Frank's *Economic History of Rome*, *Roman Imperialism*, and *History of Rome*; Lowrie's *Monuments of the Early Church*; Clark's *Ammianus and Visigothica*; Norton's *Bernini*; Frothingham's *Roman Cities of Dalmatia* and articles on the so-called arch of Constantine; Elizabeth Hazelton Haight's *Italy Old and New*; Frances Sabin's *Classical Associations of Places in Italy*; Esther Van Deman's monographs on Roman material and construction; at least seven authors in the Loeb Library series, and twelve in the series of *Our Debt to Greece and Rome*; Hale's work on the manuscript of Catullus discovered by him in the first year of the School; the studies of sites near Rome, notably Lanuvium, Norba, Privernum, and Setia; Olcott's *Dictionary of Latin Inscriptions*, broken off by the author's death; and Showerman's *Eternal Rome*. It will be seen from this varied list, which, if space allowed, might be greatly extended, that the product of Academy members is not only of a scholarly character but in large part directed to a wide circle of cultivated readers and therefore in the best sense popular.

Another contact which can not be too highly estimated is through lectures. Since 1886 the Archaeological Institute has carried out a policy by which the centers of intellectual interest in college and university towns and in the larger cities have been kept in communication with the most recent work

in excavation and exploration in American, biblical, and classical lands. The lecturers chosen for this work have been in the main scholars prominent in the life of the various Schools who have brought back the results of their own experience. At present, four circuits are maintained — eastern, central, western, and Canadian. The subjects presented, so far as they are concerned with Italy, range from excavation in Rome and Pompeii to the art of the Renaissance, from inscriptions and manuscripts to Roman religion. The lectures are free to the public, are usually illustrated by slides made from the lecturer's personal photography, and reach a large number of Americans who would otherwise lack a realization of progress in an important field of knowledge.

It will thus be seen that the American Academy in Rome sums up American intellectual and aesthetic interests in Italy, and that it communicates its life to the people of America. Considered together with the Archaeological Institute of America, with which its connection is not organic but none the less real, its accomplishments, not only in scholarly and literary endeavor but in the transmission of the fruits of that endeavor to the actual life of American citizenship, are probably unsurpassed by any other organization of similar character.

INTERNATIONAL INFLUENCE OF THE AMERICAN ACADEMY

So far, we have considered the Academy as a national influence. Its international aspect also should be made clear. The Academy library, now numbering 25,000 works, is freely used by scholars of all nations. Since the outbreak of the war, as the resort of investigators it has taken the place of

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the old German Archaeological Institute, and is easily the most convenient and the most utilized of the archaeological libraries in Rome. It needs only a more generous appropriation for books to become permanently the leader of all the academies in Rome. In a more specific way, too, the Academy serves an international purpose through the opportunity it affords for the cultivation of the friendly relation between Italy and America. The attitude of the king and the country is cordial, and the courtesy of the Italian government in the way of substantial favors is much appreciated by a constantly widening circle of American citizens.

A final word, and an important one. It is not to be denied that classical study in America as well as in other places has suffered somewhat, at least in the esteem of the general public, because of devotion to minutiae. Without pronouncing on the justice of this opinion, we may say at any rate that the dangers from pedantry are less likely to beset the student of the classics on classic soil than among stacks of research volumes far removed from the natural home of classical literature. In spite of himself, the scholar in Rome is kept from the dry-as-dust of mere books. The sight daily of the great and almost living monuments of the past, the frequent contact with enlightened visitors and a vigorous Italian life, the attractions of drama and music, the sense he soon acquires, in the midst of all these, of dwelling in the secret presence of the great figures of ancient

times, are a great corrective, an insurance against the loss of the spiritual element whose presence or absence determines so largely the usefulness or the futility of learning.

Let us conclude in a most appropriate way by quoting Mr. Norton. After speaking of the temptations of scholarship "to exalt the discovery of trifling particulars into an end by itself, and to take pleasure in the mere accumulation of what Donne rightly calls

'Those unconcerning things, matters of fact,'

which, till ordered in their relation to some general truth, are nothing better than fragments in a heap of rubbish," the founder of the Archaeological Institute of America, and the source of a great liberalizing influence in American scholarship, thus defines the scholar: "The true scholar is he who, avoiding useless specialism on the one hand, and loose inexactness on the other, never mistaking the roots of knowledge for its fruits, or straying from the highway of learning into its by-paths, however attractively they may open before him, holds steadily to the main objects of all study, the acquisition of a fuller acquaintance with life in its higher ranges, of a juster appreciation of the ways and works of man, and of man's relation to that inconceivable universe, in the vast and mysterious order of which he finds himself an infinitesimally small object."

NOTE.—"America in Ancient Rome" is here printed by courtesy of the Delphian Society, Ethelwyn Wing, Educational Director, for which it was prepared, and in whose literature it will shortly be published.

Madison, Wisconsin.



THE ARCHITECT AT THE AMERICAN ACADEMY IN ROME

By GORHAM PHILLIPS STEVENS

Director of the Academy

ARCHITECTURE is that useful and noble art which endeavors to unite appropriateness, order and beauty in a building. It houses man, provides him with places of worship, business and amusement, and, finally, marks his resting place. Its practise requires the services of many men and the expenditure of large sums. Furthermore, its various phases—known as the historic styles—are the result of intellectual, moral, social, religious and political conditions, and, in common with these conditions, the styles invariably display a rise, decline (some-time followed by a reaction), and decay. Thus architecture is a mirror in which may be read all the great events of a people.

In Greek, Roman, Mediaeval and Renaissance times, there was some one prevalent style in which men built as a matter of course. All designers were working along the same general lines, with the result that styles were developed rapidly and to a high perfection. Today, on the other hand, there is no one acknowledged style. With thousands of architectural books and photographs available, with excellent architectural schools for his education, and with rapid and inexpensive means of transportation for study in Europe, the present-day architect is in a position in which no architect of any other age was ever placed. Evidently he must be familiar with every style affecting our present-day civilization. Such a state of things is altogether new.

Let us look at the question from another point of view. The accumulated experience of many centuries of great architects has established certain canons of good taste which it is almost impossible to ignore today. Consider the Corinthian capital, for example. Many generations of keen minds have already so perfected this detail, that architects must accept it as one of the words of their architectural vocabulary. Life is too short to attempt to design a new capital every time one is wanted; certainly any one architect could not perfect many such in a life time, and, if he did, his architecture would scarcely be understood, just as a writer who invents new words fails to appeal to his readers. Literary originality today consists in presenting great thoughts in an appropriate manner by making such combinations of words as have never before been made; but the words which the writer uses are found in a dictionary. Architectural effort is similar—a designer has plenty of opportunity for originality and beauty in the manner in which he combines *his* words; but let him respect the fundamental words of his Art. In the world as constituted today Chefs-d'oeuvre and immortality are to be found by following the road of precedent.

It is the ambition of every gifted patriot to see his country excel in all things which make a nation great, and particularly in that one specialty upon which he feels more or less competent to speak. This is clearly apparent in the



AMERICAN ACADEMY IN ROME: COLLABORATIVE PROBLEM.

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relation of American architects to the architectural history of America. It was only fifty years ago that America terminated a period of intense political activity and rapid industrial progress; as might be expected, the period was marked by great artistic stagnation. Since 1870, however, the United States has witnessed a remarkable artistic awakening. Travel in Europe began to sow the seeds of artistic culture. Soon schools of architecture and museums were opened, and art students began to go to Europe for their training in ever increasing numbers. Thus it is not altogether astonishing that we should find a set of public-spirited and far-sighted artists, chiefly architects, deciding twenty-eight years ago that America's most talented young architects should be given the best opportunity to study thoroughly and at first hand the great architectural masterpieces of Europe. The architects McKim and Burnham and the painter Millet were the leading spirits in establishing first a school of architecture in Rome; but painting, sculpture, landscape architecture, and musical composition were eventually added, and in 1912 a consolidation was effected with the American School of Classical Studies in Rome. Only engravers and medalists are missing to make the company complete. Thus the young architect at the American Academy in Rome lives in an immediate artist's atmosphere.

Why was Rome selected as the best center in Europe for the advanced student of architecture? Because Rome has more to offer. Due to her central geographical position and to the sterling qualities of her citizens and their extraordinary ability for organization, Rome reduced the whole known world to law and order, and gave it a civiliza-

tion such as it had never seen before; and, when the empire finally fell, Rome left her ideals as an inestimable inheritance which is still enjoyed by the countries of Europe and, through them, by the United States as well. European and American laws, governments, arts and letters of today are largely due to the marvelous civilization of Rome two thousand years ago.

The preeminence of the Romans in the field of architecture is amply justified by what they accomplished. They adopted the external details of Greek architecture, it is true, but they worked out the application of these details to everyday life, fairly covering the antique world with arches, villas, basilicas, amphitheatres, temples, baths, etc., which bear the unmistakable impress of Imperial Rome, and which are models in many respects for architecture of today. They developed the system of vaulting to cover large fire-proof areas, employing the barrel vault, ground vault, and the dome (over a round plan) to especial advantage. The orders were successfully combined with the arch and the lintel, as in the Colosseum at Rome. The work of construction was organized so that large numbers of unskilled laborers could be employed. Concrete for the first time in history begins to play an important part as a building material, for the thrusts of the vaults, themselves often made entirely of concrete, soon began to be concentrated upon huge masses of this material, which in its turn was faced with brick and marble or with brick and painted stucco. There is no more fascinating and instructive study than to investigate the Etruscan, Republican and Imperial Architecture of Rome, and the intellectual, moral, social, religious, political and economic

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conditions which accompanied the various phases.

The official recognition of Christianity came in 328 A. D. under Constantine. The early Christians found the Roman basilicas convenient structures for their church services, and, when they erected new places of worship, it was quite natural that they should use the old basilicas as their models. Some of the buildings of this period, in their simple dignity, count among the architectural masterpieces of the world. The fall of Rome, however, arrested the development of the basilican style in Italy, which was left to another country and another age to perfect (French Gothic Architecture of the 13th Century).

As a political institution the Roman Empire finally went to pieces at the time of the Gothic invasions. But the City of Rome still remained the spiritual center of the world, and the victors themselves were eventually conquered by that magic civilizing process which had always characterized the Eternal City.

As Rome declined, the capital of the eastern portion of the Empire, founded by Constantine on the site of ancient Byzantium, was rising into power. Here the domical forms of Roman architecture were cleverly adapted to the purposes of church architecture and decorated with oriental magnificence. The dome, however, was placed over a square plan, necessitating pendentives, not over a round plan as in Roman days. It may here be added that Byzantine art inspired the work of the Mohammedans, who in their turn and day were responsible for the mosques and palaces of northern Africa, Moorish Spain, Persia, Turkey and India.

In Italy itself, however, the disintegration of Rome was followed by the

so-called "dark ages," in which the monastic orders and the feudal civilization were in constant evolution, the final outcome of which is expressed in architecture by the Gothic architecture of the north and west of Europe. The Italian monuments of these centuries are modeled upon the old Roman buildings which were still to be seen on every hand. Their remains are almost entirely ecclesiastical, and the diversity of their style (called the Romanesque) reflects the many different independent states of Italy.

Gothic architecture never took a strong hold upon Italy, for this style gave too much window space for the bright Italian skies, and, with the monuments of Roman antiquity close at hand for inspiration, classic traditions persisted. There are, however, beautiful examples of the secular and ecclesiastical architecture of this period in almost every part of Italy.

And now, if we continue chronologically this rapid review, we come to one of the most extraordinary epochs of all history, namely, the Renaissance. The Renaissance was the result of a universal intellectual awakening accompanied by a tremendous enthusiasm for all that recalled the antique culture. Its first symptoms were manifested in Italy and especially in Tuscany, because there the municipalities and guilds had developed more rapidly than anywhere else. The joy of personal freedom, the delight in beauty, and the rapid advance in luxury were soon reflected in the marvellous churches, civic monuments, palaces and villas of the day.

In connection with the early Renaissance (1420-90) the names of Brunelleschi, Alberti and Michelozzi at Florence, the Lombardi family at Venice, and Luciano da Laurana at

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Urbino will always be honored wherever the arts are understood and beloved. The city of Rome is particularly rich in the works of the advanced Renaissance (1490-1550), for here Bramante, Peruzzi, Antonio da San Gallo the Younger and Vignola may all be abundantly studied. The Roman palaces of the Massimi, Farnesina and Farnese are masterpieces of architecture, while the Villas Medici, Lante and d'Este, characteristic of the pleasure-loving period, display marvelous skill in combining architecture and gardening. Furthermore it is not difficult to follow the progressive steps in church architecture (at Montepulciano, Todi, etc.) which led up to S. Peter's, the most famous church of Christendom. Toward the latter part of this period, however, classic orders began to dominate architectural design, and we even begin to find the symptoms of approaching decline in a coarsening of the details and in a loss of refinement in the use of sculpture and ornament. There are, nevertheless, many notable examples of this period of formal classicism at Rome, Verona, Venice, Vicenza and Genoa, and the architects Sammichele, Palladio and Alessi, the chief exponents of the classic

orders, were unquestionably men of the greatest ability.

A reaction against the cold classicism of the preceding period set in about 1600, and after sham marble, heavy gilding and contorted pediments had held sway for a century and a half, the Renaissance in Italy quietly died. It had been a remarkable movement, so remarkable in fact that it had caused similar upheavals in France, Great Britain, Germany, Spain and Portugal.

The spell of the Eternal City still firmly grips the imaginative and creative brain and encourages it to undertake great deeds. Add to this Rome's rich historical background and its exceptional geographical position which permits a ready study not only of the great architectural monuments of Europe but also of the causes which made men build as they did, and you have a combination of advantages possessed by no other city in the world. No other city can send an advanced student of architecture back to America better equipped to cope with the complex problems of the American civilization of to-day, or better fitted to aid in raising our standards of art.

Rome, Italy.





FULL-SIZE DETAIL OF A DECORATED CEILING.

Third-Year Problem, by Russell Cowles, Fellow in Painting of the American Academy in Rome.

THE PAINTER IN THE AMERICAN ACADEMY IN ROME

By FRANK P. FAIRBANKS, F. A. A. R.

IF ONE stops to take into consideration the practise of the average painter in America today, one realizes that in producing his work he has numberless fields of expression from which he may choose to best engage his energies. He may, for instance, select landscape, portraiture, figure composition, genre, still life or any of their combinations or phases and he consequently strives, as best he can, to perfect a facility in his technic. If his education has been typical, he may have taken as many as six, sometimes more but frequently less, years in the art schools, but not, as a rule, after a "go" at college. The impulse to express oneself in plastic form rarely waits until a university training is completed, so that much too often all is sacrificed to an immediate and undivided attention to the acquirement of an artistic means of self expression.

The system that provides an intensification of training—a specialization of effort—in painting today, has many merits as well as many inadequacies. It is, at present, about as highly developed a short cut to performance as the law allows. It can never be of the greatest general value until it recognizes that in education its technical and rudimentary requirements are just as adaptable to pedagogic principles as the more, so called, prosaic professions. Thus it happens, that he who selects a professional career as a painter is, more frequently than not, a one-track performer and very specially confined to painting in his interests.

Now when a painter arrives at the American Academy in Rome he finds an outlet for every ability he may possess in painting, because he arrives with the understood purpose of becoming—in addition to a portrait, figure, landscape or mural painter—a practitioner who must in the course of his activities comprehend all the phases of his knowledge. And in addition he will find attainable a knowledge of architecture and sculpture. In other words his field of activity becomes just so much more enlarged, his game becomes vastly more a sporting one, with a consequently greater zest and spirit in his efforts.

On arriving in Rome he finds his living arrangements and immediate environment studied to a rather fine degree, and he is apt, by the very richness of the monumental attainment at hand, to be somewhat overwhelmed, so that it takes an exceedingly well balanced individual and one well fortified with unusual abilities in his craft not to flounder about at first in his endeavor to find himself. Even those with the best mental equilibriums are not always proof against a revulsion of feeling, with a consequent desire to break new ground. But an inept vocabulary soon brings disillusion and the reaction to what has, for ages, proved so truly fine sinks the deeper.

To many an embryo painter the horror of restricted freedom prevails at the thought of Rome. The feeling that personality must be swamped if servile essays in historic styles are too

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much tampered with seems to paralyze the timid souls. Such fear of course is born of an undeniable lack of breadth of mind, possibly the lack of the spark of genius, and probably there are other inadequacies; but if freedom means anything, what greater liberty can one desire than the opportunity to play at being a Pinturicchio, a Giotto, a Veronese, a Titian, a Tiepolo or any one of a dozen other craftsmen of the Renaissance, and to do so under circumstances that are unobtainable in the United States? What greater fortune can come to a young painter than the chance to delve for three years into the literature of painting and prepare himself for adequate articulation in his chosen field. If he ever has had anything to say he surely can say it as well and certainly ought to say it better after mellowing his character and personality in an environment that Leonardo, Michelangelo and Raphael did not despise.

Plenty of freedom to absorb gradually and without effort the wealth of this artistic heritage within his reach is the very first thing the new arrival at the American Academy in Rome must have. To be completely free from the workshop, to have an opportunity to sit back and let the spiritual self enlarge and expand, under the intensity of the great achievement which is met on every side, is to grasp the great privilege that is given him.

For the painter the effort is not all

on the canvas, nor should his purpose be at all times to inhabit a studio. The ability, which often amounts to a gift, to move leisurely among the accomplishments of an older civilization, the flair that allows atmosphere to sink into one's being, to possess the faculty to select the meritorious and to discard the meretricious, to keep the vitalizing enthusiasms of the modern and to incorporate with that spirit the masculine distinction of rich color, well chosen form, excellence of balance in design, sense of scale and style—the supreme gifts of the Old Masters—is to attain more than can be encompassed by the momentary essay of the most assiduous embryonic efforts.

To the fortunate man whose instinct has prompted him to realize that in Rome there lies an opportunity, and to that painter whose talents obtain for him the right to breath unhampered in the atmosphere of Italy, Greece, France and Spain, a comradeship awaits in men that are eager and active in sculpture and in architecture, in music and archaeology, men, usually of wide interests and breadth of view, from whom he can acquire as much knowledge as he is willing to receive; and he will, at the same time, unconsciously absorb an ability to work with enthusiasm and a sympathetic understanding of the other arts among virile young minds of the related professions.

Rome, Italy.



THE SCULPTOR AT THE AMERICAN ACADEMY IN ROME

By PAUL MANSHIP, F. A. A. R.

SO MUCH has already been said, and said well, about the art of Italy, that there seems nothing to be added; one can only reiterate or pick a detail from the mass and enlarge upon it. The consideration of what a fellowship in the American Academy in Rome may mean to a student of sculpture is one of those details which invites comment.

Italy offers to the student a wealth of material in the plastic arts, which makes it the most important of countries for the study of sculpture, with Rome as the inexhaustible treasure-house where he finds examples that are as fine as the best. There he may work in his search for the beautiful and gain those essential impressions of what constitutes Art. For one must believe that a bad impression makes as strong a mark on the artist's susceptibility for the worse as a good one does for the better, and what he learns when young he carries through his life. The handwriting of a young man does not change in character when he grows old, and the calligraphy of the artist on his canvas or his stone reveals the faults or merits of his early training and influences. How fortunate he would be and what good work he would do who has not seen the bad! The young man, fortunately, carries enthusiasm to his task in hand and sees, often, only the immediate object of his endeavor, and is not overwhelmed by the infinite possibility of what might be. With enthusiasm he discovers new old things, and the joy of the finding is

not diminished by the fact that others have apparently exhausted the field.

Art is eternally young, and the lesson of it is forever in nature and the handicraft of man; for great art has always been a great appreciation of nature.

It is unnatural for the artist to find his inspiration in a country where machinery is standardized and quantity production is the rule; where handicraft has not expressed itself in producing the divine beauty of nature, the human form, but rather has chosen to produce the machine which exploits and commercializes the tireless energy of natural forces. No, America is not the place for the sculptor to find the finest examples of his art. The masterpieces of all periods have been gathered together in Italy. There have been great collectors, connoisseurs and makers of art in that country from the earliest times. The treasures of ancient Greek sculpture were carried to Rome to enrich its temples and gardens. Sculptors were brought to Italy from Greece to create for Latin patrons. Egypt and the East came under the influence of Rome, and left their impression on its culture. And the traditions of ancient Art were carried down through the ages by the Church of Rome—Pagan in its love of carved images, of the splendor of mosaics, of the beauty of the fresco. We owe perhaps to the illiteracy of the people in the early ages the wealth of scriptural stories carved in the stone of Romanesque churches, drawn in brilliant mosaics, painted on jewel-like



TAPESTRY

Third Year Problem, by Eugene F. Savage, Fellow in Painting of the American Academy in Rome

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glass and depicted in fresco on the walls, all the arts contributing and collaborating to spread the stories of the gospel. These works of art are models of beauty for the student of today, and are lessons in collaboration. They teach that the art of sculpture at its best is not an isolated, separate thing, but a cog in the winged wheel of art, harmoniously related to its kindred forms, and performing its part in the common movement.

Today, the young sculptor goes to Rome, not only to model and to study sculpture, but also to study the other arts and their connection with his own. Perhaps the greatest value of the period of the three years of a fellowship at the American Academy in Rome is in the work of collaboration with fellow-students in architecture and painting. Nowadays it is no longer a simple passing on of traditional methods of work and taste from master to pupil that is desired; it is a search for a renaissance. Art is an open book from which to study and find the lesson. Taste is a great element which helps the searcher for the beautiful to take and to discard. The sculptor may find his lesson in ideal form in architecture. A study of the proportion, symmetry and abstract relationship of columns to entablature and of plain walls to open spaces and to moulded relief helps in the appreciation of the carved human figure. The sculptor must be keenly sensitive to the relation between plain surfaces and colorful details, the proper position of the concave and the convex forms, and, above all, the correct placement of figure sculpture in connection with architecture.

In Greek art, architecture and sculpture seem to be executed by the same hand with the same taste and apprecia-

tion. There the modelling of a piece of drapery reveals the same feeling for form as the carving of a foliated moulding; the scale or the size of details in the one prescribes the scale of the other. In the temples of Greece, the architect makes the jewel box to enclose the treasure, the sculptured god or goddess, and he reflects in abstract form the taste and style dictated by the divinely carved human figure. And color enhanced and beautified the whole; as the details of the deity were done in gold, silver, ivory and colored materials, so the color scheme was carried into the architecture and the ornamentation of its parts.

In those artistically unselfconscious days of yore, when art happily was, more than it is today, a part of the common life of the people, men worked to do good work for its own sake along the accepted lines, much in the same spirit as the best mechanic artisan does today. They reveal no exaggerated striving to have their work not resemble that of their fellows. Originality was one of the highest qualities of the imagination and did not come from conscious effort. Artists, as well as other people, were fundamentally imitators, and the makers of Ancient Art could work together on a group or a relief, and it was hard to tell where one man began and another left off. That was so in Egyptian, Greek, Romanesque and Gothic art of the same period. Critics disagree as to the authorship of pictures made even in the days of the Renaissance, and use the microscope in searching for variations of technique.

We need today more team-work and less diverse individual effort. It is in that direction that the American Academy in Rome will exercise a practical and valuable influence upon the

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future of American Art; it will broaden the artist's education and tie his art more closely to the associated forms. It will prepare the artist who is to furnish the much-needed decoration of our public buildings, raise the taste in mural painting from its present banal and commonplace level, set a new standard for sculpture in the many directions where that art is applied to public buildings, monuments, gardens and decorative purposes, and create a higher ideal in portraiture. No country in the world is building as fast as America, and the sculptor there has opportunities in many directions such as are not presented elsewhere. It is sad to see our streets encumbered with hideous bronze gentlemen in badly modelled frock coats, on ugly pedestals. Not that the frock coat cannot be made beautiful; Saint-Gaudens, in his statue of Lincoln, has shown that it can be, but it is not generally made so; and with each war comes the collection of war memorials, generally as horrible as war itself. This is a subject for the idealist, and lends itself to the expression of all that is noble and strong. But posterity will remember us by the stock granite or bronze soldier with his little gun.

The gardens and country estates of America need fountains, statues and decorative sculpture of various sorts, done in a vein appropriate to their setting. What a chance for the modern genius to express itself!

The youths in our schools at home are for the most part insufficiently trained. The sculptor, for instance, is taught to model in clay; he gains proficiency in its manipulation and can copy a model fairly well. But the

schools teach him little of the carving of marble, the chiseling of bronze or the working of any hard material. He reproduces in bronze the marks of the finger or of the modelling tools left on clay, and the metal is not appreciated as a beautiful medium for the finishing and refining of form. Then, too, the modeller rarely understands how to fashion properly a base or pedestal for a statue, or design an appropriate architectural setting. Every sculptor of the Renaissance knew his architectural rules as well as those of his own art, and he consequently had no need to call for the services of anyone else. He was at home in the working of all the materials of his profession, and as a rule turned his hand to architecture or painting as well. In a word, he was properly trained in his youth.

It may take the student who goes abroad to study Art some time to find himself; he is upset by new propositions which, at first, he does not understand. But work and the application of new ideas gradually open his eyes and develop the skill of his hand. He may copy the works he admires and thus learn his lesson, and draw his inspiration from one or more of the many phases of the art he finds around him. If he had a personality of his own, he will not lose it by imitating; by learning the methods of the masters he only enriches it. And, finally, when the lessons have been well assimilated and the individual's style has been formed, he can apply the knowledge gained in his study; and the greater the knowledge, skill, and imagination, the greater will be the originality of the artist.

SOME PORTRAITS OF ROMAN EMPRESSES

By GUIDO CALZA

IT SEEMS to me that it may be observed—and I do not know whether the observation has ever been made—that Roman Art, while attaining effects in portraiture superior to, perhaps, and certainly different from those attained in Greek Art, usually produced less interesting portraits of women than of men. In fact, it is quite obvious that an Art, which tends to individualize rather than to idealize, disposes of more limited means of reproduction and artistic perfection in female than in male portraits, and, for this reason, it may never seize upon the full possibilities of human perfection, physical as well as moral, yet reproduce with living strength the wrinkles of age and the grin of hideousness, the signs of vulgarity and a shade of idiocy, brute strength and sensual lethargy. But the psychological expression is limited in woman to a gamut of sentiments that are, in fact, far more clearly defined in life than in Art—if, like Roman Art, it does not seek to create an ideal type, but would reproduce living models. And the physical expression is rarely without beauty in extreme age, since it gathers from the mobility of a woman's face the few characteristic traits that serve to individualize a type without diminishing its aesthetic effects. So, there is more suggestion than strength in Roman female portraits, more art than vivacity, more superficiality than penetration. They are—in a certain sense—more adaptable to artistic criticism than the portraits of men, in which the personality of the artist and the evolu-

tion of style veil, somewhat, the suggestiveness of the type, the stronger racial individuality, the more clearly accentuated expression of character.

But the portraits of women share the importance, equally with those of men, of presenting Roman society to us in the various phases of history. Just as it has been possible to follow the evolution of the idea of Imperial Rome in the portraits of men, so those of women completely illustrate the evolution of the Roman woman in society, and, also, in the characteristics of her race and education, ever changing from age to age. The women of the refined and elegant Antoninian Society and Livia's "Orientali," who will make their entrance into the Imperial Palace with Julia Domna, present a new type of beauty, a new effeminacy—the personifications and indexes of the contemporaneous intellectual, moral and religious typology (if one may use the word) of a society that prepared our own.

The busts I have collected here were taken from the inexhaustible soil of Ostia, and are of pure-blooded Roman women—if the identification I propose for them does not err. It does seem that the light of the names, also, might illumine them, but this has often been denied us, rendering the joy of discovery less complete, and less intense in our enthusiasm for the work of art.

The headdress, which constitutes, by its very changeableness, one of the best chronological and typological indexes of female portraiture, indicates the age coinciding with the Julian-Claudian dynasty.

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PORTRAIT HEAD OF LIVIA, WIFE OF AUGUSTUS,
FOUND AT OSTIA

LIVIA

The hair is roughly sketched on the Ostia head, and is dressed in the fashion we find in the few portraits attributed to Livia and Antonia, which continued in favor under the Claudians, reappearing just once, in the time of Plotina, but profoundly modified with the hair on top of the head. The hair is almost invisibly parted in the middle, and combed back to the nape of the neck in the softest waves, coming together in a heavy braid that falls down behind on the shoulders. A crown of curls in single or sometimes double rows overshadows the line between the face and the roots of the hair.

The identification of this as Livia, the wife of Augustus, rests almost exclusively on coins and gems, and on a resemblance to her son, Tiberius, which has made it possible to give the generally-accepted name of Livia to a beautiful head in the Ny Carlsberg Glyptotek; and it is with this one

that the Ostia head should be compared; and the comparison seems convincing to me. Some differences are due less to its representing a different personage than to the fact that it is a rough sketch, and to the quality and condition of the porous, corroded marble, which rob us of the lights and shadows and surfaces in the modeling.

Perhaps the Ostia head is not contemporary with Livia, who lived eighty-five years, and is represented already quite old—according to the most recent and apparently acceptable identification—in a statue in the Naples Museum, the so-called “Seated Agrippina.” (Journal of Roman studies, 1914, page 139.) And our portrait bears a strong analogy to it, also. Our head may date from the time of Claudius, who wished Livia deified in the year 41, although Tiberius had refused divine honors for his mother and for himself.

Yet it is not solely because of the similarity in feature that it seems to me possible to propose such an identification, but also because it reflects so much of Livia’s beauty and character. The slightly irreverent expression of Caligula, who called her *Ulixes stolatus* (Suetonius, “Caligula,” 23, 8.) comes to mind, when we look at this image, which seems, at first sight, almost like the idealized portrait of a man. It shows us a cold type of beauty, a composed expression, a face trained to false serenity and affable energy, recalling what Tacitus tells us: “She possessed virtues worthy of the women of Ancient Rome, but expressed with greater affability of manner: a despotic mother, a complacent wife, she succeeded in harmonizing the falseness of her son with the ability of her husband.” (Annals V, 1). The absence of the nose de-

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prives us of the line of her energetic, clear-cut profile; yet, notwithstanding this mutilation, the characteristics of her type appear distinctly, and are the same as in the head at Ny Carlsberg: the structure of the rather emaciated face, in which are prominent the hard lines of the jaws, the small receding chin, the rather thin lips, and the little eyes set into the inner angles of their sockets. The expression is that of a woman, who wishes to and can dissimulate the defects in her own virtue beneath a mask of coldness and pride, because it is, above all, on her proud mother-love, that her life hinges; and her character manifests itself in it. It has taught her asperity and dissimulation, the grief of being conquered and the desire to triumph, and is the cause of the suspicion perhaps even of the crime of wishing to kill Augustus himself.

Among the busts of the women of the first half of the first century, I have seen no stronger physical resemblance, no more faithful expression of character, than is portrayed in the very incompleteness of this portrait-head with the face of Livia, such as historical and artistic tradition have transmitted her to us.



COIN WITH EFFIGY
OF FAUSTINA
SENIOR

The portrait of Faustina Senior, the wife of Antoninus Pius reproduces quite a different character, quite a different type of beauty. Its identification leaves no room for doubt; and is established, not only by the testimony of coins, but by a resemblance to the bust at Naples, with which our head compares very exactly.

The head dress is the one Faustina preferred and with which she is always



PORTRAIT HEAD OF LIVIA IN THE NY CARLSBERG
GLYPTOTHEK, COPENHAGEN

represented on coins as well as in sculpture. The softly undulated hair leaves almost the whole forehead uncovered, and the ears also, forming a wave in front of them, then coming together on the nape of the neck, where it is drawn up to the top of the head in a sort of basket of twisted braids. This knot of braids—of false hair, certainly—must have been carved in a separate piece of marble, which is lacking on our head. This coiffure is not altogether artificial; and the slender band of the diadem that encircles the head lends it regal solemnity. But it is the matronly, queenly beauty of this Empress, who never knew old age, that is more imposing than all else. She died at thirty-six years of age, and is represented here in the fullness of maturity, in all the fascination of womanhood; austere, yet seductive. The full outline of the face, the profile of the nose which springs directly from

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PORTRAIT HEAD OF FAUSTINA SENIOR, WIFE OF ANTONINUS PIUS, FOUND AT OSTIA

the forehead without depression, the soft sensual mouth, the strong, round chin, whose roundness continues down into the throat and robust neck, are the most characteristic features of a well-known type of beauty, still purely Roman then, and which always will be Roman.

We know little of her, except that, as the chronicler of Antoninus Pius says: "Many stories, which the best of husbands suppressed within his grief-stricken soul, were told about her, on account of the too great freedom and too great frivolity of her life (*Historia Aug.*, Pius, 3, 7): Words not so obscure as to make us credit a malevolent insinuation, not so clear as to make

us condemn the wife with the woman, the mother with the wife. We also feel in this portrait the imperious fascination of the seductive woman, that Faustina must have exercised with complete success in the frivolous, elegant cultured society composing the court during the Antoninian epoch, an epoch similar to our own in many respects. This is a figure of the Empire, dating, perhaps, some time before Faustina's elevation to the Imperial Dominion, which she enjoyed for only three years. Her death grieved a husband, who wished her memory honored and consecrated in the pomp of the games, as well as by the erection of statues and temples. Yet her frivolity may never have even reached those limits, which her daughter, Faustina Minor, surpassed, instead, to the disdain of all. And we recognize her brilliant qualities as a woman in the family and in public life, in the affection shown by her husband, even after her death, and in that charitable institution, *Puellae Faustinae*, the conception of which, at least, was due to her. The Ostia portrait reproduces her with the master-hand of an art that was wise in its own strength.

Uncertainty of identification weighs, instead, on the third of these portraits, which is not less interesting and noble than the other two; but is, in fact, far more individual, from certain points of view, since it detaches



COIN WITH EFFIGY OF DOMITIA LUCILLA

itself from the usual manner of Roman commercial portraits by vigor of expression and refinement of style, and by the complex, yet skillful modeling. The epoch to which this head belongs does not seem doubtful to me. Although it has been impossible to find another

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perfectly identical, and the details are not clear in the coin I offer by way of identification, the headdress is the same as that on Faustina's portrait, but a little more artificial. The hair forms a wave in front of the ears, which remain uncovered here, also, but binds the forehead more closely, and is arranged about it in stiffer, less natural waves than on Faustina's head. Then the hair is gathered together on the nape of the neck, and drawn up to the crown of the head in the same twisted braids, forming that sort of basket, which has been carved separately in a slightly different marble, and attached here, just as we have observed on the other head. There exists, then, almost perfect identity of head-dress, and one may, perhaps, say—identity of workmanship between the two heads as if they were from the same chisel. It is absolutely necessary, on the contrary, to exclude identity of personality, of which the analogy between the head-dresses and the similarity in the style of the two sculptures might lead us to think.

The structure of the rather bony face, in which the rigid line of the cheek-bone and jaw is so individual, and the shape of the eye almost like a circumflex accent, is quite different from Faustina's. The line of the nose is different, not straight like Faustina's, but curved in a little at the root. Nor, in fact, is the shape of the mouth like hers, nor the profile of the chin, nor the modeling of the cheeks, which lends a tinge of sadness to this face, almost ageing it, though it is still in the fullness of maturity.

No; this is not Faustina, this woman in whom austere dignity seems to prevail—rather than beauty—and serene firmness, an almost philosophical disdain of life, which (as one may read



PORTRAIT-HEAD OF FAUSTINA SENIOR, FOUND AT OSTIA—PROFILE

in her face) was lived and dominated with tranquil energy. Nor should this portrait be confounded with that of a woman of the middle class, for all indicates exceptional nobility, an almost queenly presence. And, among all the court-ladies of this period, it reminds me only of Domitia Lucilla, the mother of Marcus Aurelius. The similarity between this bust and the only effigy we have of her, on a Nicene coin, seems evident to me, in spite of imperfections in the mintage; the head-dress—so far as can be judged—is identical, certainly more similar than to those of other sculptures. What is more, a resemblance between mother and son is undeniable: Marcus Aurelius had the same facial structure



PORTRAIT-HEAD OF DOMITIA LUCILLA, MOTHER OF MARCUS AURELIUS, FOUND AT OSTIA

with high cheek-bones, eyes of the same form, set in deep sockets, slightly receding cheeks, and the same shaped mouth.

We know little of Domitia Lucilla, who was the wife of the Praetor Annius Verus. As it appears that she died in 155 of our era, she could not have seen her son as Emperor; nor did she imagine that Pertinax, who was educated by her, would one day become Emperor.

Though she never ascended the throne, she lived close to it, and two Emperors were prepared in her household. She reveals herself to us in the education she gave her son, and in her two letters (preserved for us by Fronto), just as this portrait shows her: a woman of intelligence and marked ability.

It is not surprising that her portrait should be at Ostia, the city that was so devoted to the Antoninian Dynasty; but it is surprising that there remains, in all the series of Imperial Roman portraits, only one effigy of this *Domina Mater*, as Marcus Aurelius calls her. And I permit myself to hope that the identification, proposed by me, may lead to further knowledge of this interesting woman.

THE ROMAN PRINCESS

The portraits, just examined, represent mature women in the fullness of their beauty. But here is another, no less important and perfect than the others, which represents a young girl with a frank, energetic expression, and a certain mischievous air, like an im-



PORTRAIT-HEAD OF A YOUNG ROMAN PRINCESS OF THE BEGINNING OF THE EMPIRE

pertinent, vivacious child. This is a Roman portrait—head on a figure of Artemis, the Huntress, a beautiful piece of Greek sculpture. In fact, the headdress is not Roman, but rather after the style of Praxiteles: the hair is parted on the forehead, then gathered up on the nape of the neck in a big knot, that loosens out, after being fastened, into a crown of curls. This is a graceful way of dressing the hair, but, unfortunately, it is not Roman, which makes it difficult to identify the portrait and determine its epoch.

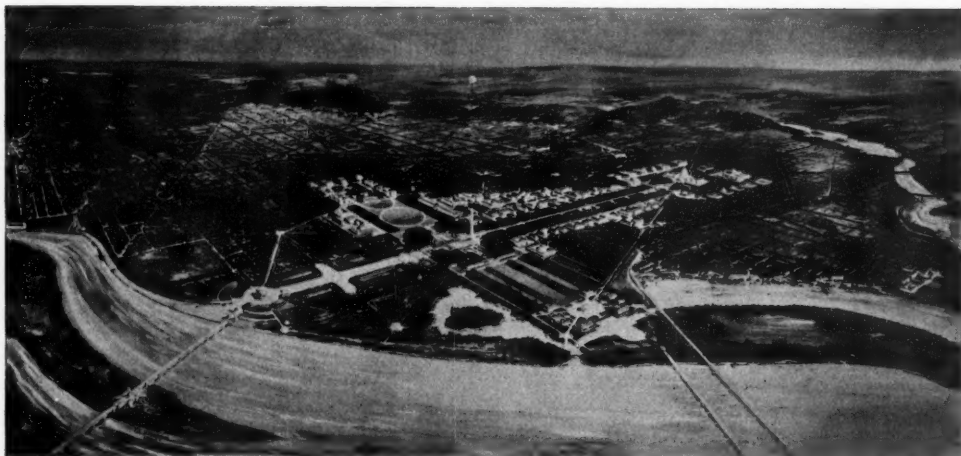
Who can she be—the princess of this portrait? We might think of Julia, the daughter of Augustus, but we have not sufficient proofs to decide. The few Roman princesses of the first century of the Empire are little known, and the very few portraits on coins represent them at a mature age. But even if it has not been possible to throw the light of a name upon this image of a Roman maiden, she is illumined by the potent art which sculptured her, and which has given her to us—almost living, after twenty centuries.

Rome, Italy.



Courtesy of U. S. Army Air Service

WASHINGTON, THE CITY BEAUTIFUL, AS SEEN FROM AN AEROPLANE



WASHINGTON AS A CENTER OF ART

By HIS EXCELLENCY, M. JULES J. JUSSERAND

The French Ambassador

[Address at the Artists Breakfast, Washington, D. C., November 15, 1924]

A touching allusion has been made to my impending departure. I shall not expatiate on it, and shall only say from my heart: I thank you. If I attempted to do more, emotion would, maybe, prevent my addressing you on what is the subject of our gathering.

A great and important subject: Should this city become an art center and what can be done to secure this boon for the Capital of the United States?

It is not too soon to think of it, for much has been done already to prevent its reaching this goal. To act thus is to defeat the views of the founder of Washington and the obvious intentions of nature.

The spot was selected by the great man whose name the city bears. He knew his own country better than most of its inhabitants and, after having duly considered a large number



WASHINGTON FROM AN AEROPLANE: THE WHITE HOUSE, THE ELLIPSE, WASHINGTON MONUMENT, AND THE BASIN

Courtesy U. S. Army Air Service

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of suggestions, he decided for what is now the District of Columbia. One of the advantages he found in it was that it was so "central," but it is no longer so; another was that the beautiful undulations of the ground lent themselves to the rearing of a city both dignified and picturesque, different from the many.

Major L'Enfant, that French officer of engineers, who, in his enthusiasm for the American cause, had enlisted even before Lafayette, devised the plan which is known of everybody, in which he was careful not to allow any item of beauty to be neglected or spoiled. When it had been suggested to him to simply use the gridiron system, already employed elsewhere, he refused, saying that that system was good enough when at the end of all the streets there was nothing to see. But with such a ground as the one adopted for the capital city and which excited his enthusiasm, it was indispensable to take into consideration every beautiful prospect, and he so managed that the inhabitants would see them at every turn, being cheered and made happier, he thought, by the sight. He wanted to impress on them "a sense of the really grand and truly beautiful, *only to be met with where nature contributes with art and diversifies the object.*"

He wanted large avenues, public squares with historical souvenirs and artistic monuments, a free use of water-falls and jet d'eaus, plenty of trees.

The city has long outgrown the limits assigned to it by Washington and we, the old inhabitants, for I may perhaps be permitted for a few more weeks to count myself as one, after 22 years of stay, see with something like a pang the undulating ground beyond those limits unsparingly levelled, lovely hills dumped into neighboring valleys and both replaced by platitude. At certain places rise apartment houses in cubic style, with flat façades and flat tops, barring the view of the incomparable ridges, forest-crowned, which surround this city, in a way unique among the capitals of the world.

Our old cities in France, and elsewhere in Europe, were bound to have narrow streets with houses huddled together, growing in height rather than in breadth, owing to the belt of walls and towers surrounding them. A city like New York

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occupying an island had no choice. But the inhabitants of Washington have their choice; an immense stretch of beautiful country is accessible to them, and since, with the cars and autos, distances have now no terror, it seems that it would be in the interest of all that the capital should develop, not by increasing the height of its buildings, but their number, with as much space as possible left between them for trees, grass, birds and flowers, all that can cheer the heart of any one with any heart.

For this city to become an artistic center, it must first answer the initial intentions of Washington and of L'Enfant. It must be as much as possible itself a thing of beauty. It should in a way resemble its founder, that grand figure both noble and elegant. In his thoughts, in his words, in his mien, in his garb, in his house and surroundings, even in his handwriting, George Washington was dignified. So should be the city that bears his name.

That it is still a thing of beauty is shown by most of the parts where the ancient plan has been adhered to and by a number of monuments, noble, stately or elegant, worthy of admiration, whether they be old ones, like the Capitol and the White House, or quite recent, like the Lincoln Memorial, the Pan-American Union, Continental Hall, Red Cross and other white marble buildings, the American Chamber of Commerce, the Cathedral which promises to be one of the finest in the world, the Italian Embassy, now in the making. There is at present no permanent French Embassy; I hope that one day there will be one worthy of this capital and of France.

It must be hoped also that patrons of art may come and live here and play the part of new Medici, and that artists will find a congenial atmosphere, in a city, beautiful in itself, inhabited by a population loving and understanding art and endowed with museums offering to view inspiring objects.

The need is not for immense museums with immense collections, but for some museums with works of art either admirable in themselves or providing food for thought. The state of mind of the population is in such matters of incomparable importance; it greatly helps to create the needed

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artistic atmosphere. Such an atmosphere exists in Paris to so great an extent that no important change which would alter the silhouette of a building or of the city is contemplated without the authorities trying first to ascertain what will be the impression, not only of the experts, but of the man of the street. Some years ago, there was a great debate as to whether it would be appropriate to have some large crowning piece placed on the top of the "arc-de-triomphe." We went to the expense of having a model of the intended group of colossal dimensions placed on the top of the "Arc" and left there for a good long time. It became obvious at length that the general sentiment was averse to the change and the plan was abandoned.

In every branch of human activity America is progressing in a wonderful manner; art is one of them. The number of your artists admired, not only here but abroad, goes on increasing. In the foreign sections at the Luxembourg Museum in Paris, the American one is, by its merits, at the front rank. The number of your cities deserving admiration in themselves should go also increasing, and Washington, which is the Capital of the country, should take the lead.

What is the good of all that, some sceptics may perhaps say. Let sceptics take note that it is easier, in beautiful surroundings free from ugliness and bad taste, to lead beautiful lives.





THE SERBELLONI ROAD

Rudolph Stanley-Brown

THE SERBELLONI ROAD

By KATHERINE STANLEY-BROWN

With pen-drawing by Rudolph Stanley-Brown

One faded bit of lavender

Bellagic!

We walked that afternoon around the point
Until we reached the Serbelloni road;
Up that, and on until in shining lines
The lake of Lecco flashed between the trees.
We found a little broken hut of stones
Above tall cliffs of rugged, mossy rocks,
And soft against the cliffs the water lapped.
A distance off there rose a single rock
From out the shining lake, and on it stood
Two stately pine trees, strangely dark and still.
Here Beatrice d'Este came one night—
While winds swept angry o'er the leaden lake
And tore its depths to jagged, swirling waves—
A bride, to dwell within proud Sforza's walls.
And from the rock, that tempest-shaken night,
There sprang the pines, or so the legend goes,
To symbolize the dawning of new love.
I would some ancient barge as hers would float
Across this stillness with the plash of oars.
How far the sheen of Lecco's silver shows
Between the mountain slopes of sun-drenched green!
But I am held by those two valiant pines.
Had Ludovico loved as they have stood
There had been gladness in those ancient halls.

Cleveland, Ohio.

ARCHAEOLOGICAL NOTES AND COMMENTS

American Academy in Rome Notes.

The current academic year of the Academy began on October 1 with Mr. Gorham P. Stevens as Director, Mr. Frank P. Fairbanks as Professor in charge of the School of Fine Arts, Dr. Tenney Frank of Johns Hopkins University as Professor in charge of the School of Classical Studies, and Dr. William A. Merrill of the University of California as Annual Professor.

The registration in the School of Fine Arts is 13 Fellows (three each in architecture, painting, sculpture, musical composition, and one in landscape architecture) and 14 Visiting Students; in the School of Classical Studies, three Fellows and 16 Visiting Students.

In the fall months a detailed study of Rome and the neighboring towns was made. Professor Van Buren conducted his usual Campagna excursions, and Professors Frank and Curtis each gave several mornings to the survey of Roman monuments. Professor Merrill has been devoting three sessions weekly to Martial with emphasis on the allusions to topography and to Roman private life. Professor Van Buren is delivering a series of lectures on sculpture.

The Government of Rome is opening a vigorous campaign of excavations in the Augustan Forum, and the members of the Academy are being admitted with more than reasonable courtesy. The work is to be completed this winter and thrown open to the public in the presence of the King on "Rome's 2678th birthday" (April 21, 1925). At Ostia Director Calza has at last found the marine gate, which proves to be in excellent state of preservation.

The publications of the Academy are making commendable progress. Volume 3 of the Papers & Monographs, "Roman Buildings of the Republic," by Professor Tenney Frank, has been issued, and volume 4, "Italian Hut-Urns" by Dr. Walter R. Bryan, is in press. Of the Memoirs, volume 4 has appeared, containing as its leading article "Stucco Reliefs of the First and Second Centuries Still Extant in Rome," by Emily L. Wadsworth, and material for the fifth volume is at hand. Of this latter volume the leading article is written by Professor C. D. Curtis and is devoted to the important collection from the Barberini Tomb of the VII century B. C., the contents now being in the Museo di Villa Giulia.

Announcement has been made of the third Summer Session for teachers and graduate students in the classics, history and related subjects, to be conducted from July 6 to August 14 by Professor Grant Showerman, Director of the Summer Sessions of 1923 and 1924, and now Head of the Department of Classics in the University of Wisconsin.

The work will consist of one comprehensive and unified course designed to communicate a general acquaintance with the city in all its phases from the first settlement to the present time, and a special acquaintance with it in the times of Cicero, Caesar, Vergil and the first emperors. It will include (1) the history of Rome the City, (2) the monuments of ancient, early Christian, mediaeval, Renaissance, and modern Rome, (3) life and letters in the classical period, (4) visits to a limited number of sites outside of Rome.

The Summer Session enrollment of 1923 numbered 5. In 1924 the enrollment increased to 39. The enrollment of 1925 will probably be limited to 50.

The Academy has announced its annual competitions for Fellowships in architecture, painting, sculpture, musical composition and classical studies. These competitions are open to unmarried citizens of the United States, and in the fine arts the Fellowships are awarded to men only. In all cases the stipend is \$1,000 a year, with residence and studio (or study) provided free of charge at the Academy; in the case of the Fellows in music there is an additional allowance of \$1,000 yearly for traveling expenses in visiting the leading musical centers of Europe.

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For the Fellowship in painting the stipend is provided by the Jacob H. Lazarus fund of the Metropolitan Museum of Art of New York City, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. The Fellowship in sculpture is supported by the Parrish Art Museum fund, established by Mr. Samuel L. Parrish, of Southampton, L. I.

Entries will be received until March 1. Circulars of information and application blanks may be secured by addressing the Executive Secretary of the Academy, 101 Park Avenue, New York, N. Y.

ROSCOE GUERNSEY.

Excavations in Iraq.

During the winter of 1923-1924 the excavations at Ur were continued. The excavators turned their attention especially to the ziggurat or temple tower, which they unearthed completely. It was a massive structure of rectangular shape 60 metres long and 45 wide, the corners pointing to the four points of the compass. The oldest portion of the ziggurat has bricks bearing the name of Ur-Nammu ca 2475 B. C. The upper stages, as far as preserved, were renewed by Nabonidus in late Babylonian times. Between the temple-tower and the north gate of the southwest front of the large temple precinct several rooms were excavated which served as storage-houses. Alongside of the interior of the gate there is a bathing-pool with sunken floor and drainage. The entire structure is from the time of Nabonidus. Northeast of the tower another large building was uncovered, apparently dating from Cassite days, and provided with a colonnade. The excavations at Tell-el-'Obeid where Hall made such important finds in 1919 were also continued. They established the fact that the great building that had been partially uncovered in 1919 was the Temple of the goddess Nin-Khursag, built about 3500 B. C. by A-anni-pad-da, a king of the First Dynasty of Ur.

E. G. H. KRAELING.

The Art and Archaeology Tour

The European Tour for 1925, planned by ART AND ARCHAEOLOGY, and conducted by the Bureau of University Travel, offers to our readers a unique opportunity to form a personal acquaintance with some of the most important archaeological sites in Europe. Sailing from New York July 15, a week will be spent in London, with visits to the archaeological collections of the British Museum, and side-trips to Salisbury and Stonehenge. Then follows a week in Paris for special study of the prehistoric and Gallo-Roman collections of the Saint-Germain and other Museums. This is a preparation for the study of the Gallo-Roman cities of Southern France, especially Nimes, Arles and Carcassone, where are the most impressive monuments of Roman colonial greatness. The supreme interest of the tour, however, lies in southwestern France, the seat of the work of the American School of Prehistoric Studies. The days spent at Les Eyzies, capital of the Paleolithic World, where the famous finds of engravings and paintings by earlier explorers are now being extended by the School on the site leased by the Archaeological Society of Washington, will give actual contact with the work of the archaeologist, which is so rare a privilege. This study of the cave dweller's art will find its culmination in a visit to the famous cave of *Altamira* in northern Spain in which artists of a race long since forgotten, at a period inconceivably remote, depicted animals which have been extinct for tens of thousands of years, all with a life likeness never attained by modern art. As incidents of the tour, the magnificent scenery of the Pyrenees, the chateaux and cathedrals of Dordogne, and the dolmens of Carnac, the rival of Stonehenge, will furnish their share of interest. The party will be due back in New York September 2.

For further particulars of this brief tour of unusual interest address the Bureau of University Travel, Newton, Mass., or ART AND ARCHAEOLOGY, Washington, D. C.

BOOK CRITIQUES

ETERNAL ROME. *The City and its People from the Earliest Times to the Present Day*, by Grant Showerman. Volumes I, II. New Haven: Yale University Press, 1924.

Not since the appearance of Marion Crawford's *Ave Roma Immortalis* (Macmillan, 1899) have we had a work which treats so comprehensively and entertainingly the panorama of Roman history as does Grant Showerman's *Eternal Rome*. The scheme of the two works is different, but they naturally suggest comparison, to the advantage of the latter. Crawford, with the subtle art of the novelist, after a few historical chapters sketching the growth of the city, presents from the chronicles of Rome the wealth of legendary and historical lore in each of the Fourteen Regions chapter by chapter. Showerman, who is Professor in the University of Wisconsin and Director of the Summer Session, American Academy in Rome, with the imagination of the historian and the acumen of the scholar, portrays for us in chronological sequence the high points in the history of the city, with due sense of proportion and continuity, as well as with breadth of vision and richness of imagery. What we have, therefore, is a panoramic view of Rome, as its rich life unfolded from century to century, now in its origin and growth, now under the Republic, now in the bright days of its splendor under the Emperors of the first two centuries, now in the decline and fall as a pagan Empire, simultaneous with which was the rise of the Christian Church. The second volume begins with the Dark Centuries, the thousand years of ruin, followed by the brilliant days of the Renaissance which came to an end in the Sack of Rome in 1527 by the Emperor Charles. The humiliation and prostration of the papacy leads, however, to the counter-reformation, and for the next three centuries ensues the Rome of the Pope-Kings, who exercised temporal power over the Papal States, and

spiritual power throughout the world. The nineteenth century brings on the Risorgimento and the Rise of Modern Italy, culminating in 1870 in the overthrow of the temporal power and the choice of Rome as the Capital of united Italy.

When one reads these two volumes on successive evenings so as to get the sweep of the whole, he is left with much the same impression as if he had been seeing a masterful photo-drama, a series of reels presenting the city and people from the earliest times up to the living present. He feels that there has passed before him an historical pageant of Eternal Rome, the city into which "all the life of the ancient world was gathered"; out of which "all the life of the modern world arose."

The publishers are to be congratulated on the letterpress of these two stately and sumptuous volumes, enriched with fifty-five illustrations that give so adequate a picture of the surviving monuments.

MITCHELL CARROLL.

A Primer of Modern Art, by Sheldon Cheney. One hundred and seventy-five illustrations. New York: Boni and Liveright, 1924.

One really needs a "primer" in which to study modern art. Reduced to the least didactic terms "a Primer might quite simply lead on the interested but often puzzled progressive citizen, until he found himself on intimate emotional terms with modern art, with just enough of background to make him feel at ease in such new surroundings." This is what the author of this entertaining book says he hopes to do. He gives the approach, the backgrounds, historical and theoretical, of modern art and of modern life.

He says Cezanne is really the first epochal figure since El Greco, and the work of the Impressionists and Cubists is not as the casual eye sees it, but as natural objects affect the creative emotion of the artist. He explains that Cubism is best

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summed up in Picasso, who invented it and did some remarkably interesting things with it, but passed on to other tasks—enriched. There is a chapter on the sculptor, the architect, decorator and engineer who have all come under the impressionistic influence.

HELEN WRIGHT.

Human Origins, A Manual of Pre-history. By George Grant MacCurdy, in 2 Volumes. New York: D. Appleton & Co., 1924.

Archaeological science has lifted the veil of the past of man revealing far-reaching vistas of origin and evolution into which the conservative world casts a hesitating glance, but Dr. MacCurdy by his masterly presentation has so fully illumined these vistas as to carry conviction of their reality to every receptive mind. Practically all that is known of the prehistoric stages of human history is brought together in these two volumes.

The chapter on the Ice Age which follows is a lucid presentation of the perplexing problems of man's environment during the hundreds of thousands of years of struggle with an unkind environment. This is the Eolithic or dawn period of humanity, a period from which the only recovered traces of human handiwork are chips of flint so slightly specialized as to be difficult to distinguish from the forms that nature not infrequently produces. This chapter is followed by an extended review of the Paleolithic or first stone age in which the author presents in much detail the remarkable achievements of the cavern dwellers of western Europe. There are implements of chipped stone and implements and ornaments of antler, bone and ivory, the latter often carved to represent animal forms, and also numerous carvings of the human figure in stone and ivory. On the cavern walls are found drawings and etchings of the game animals of the period, executed with astonishing skill, a skill rivaling kindred work of the masters of modern times. An exhaustive study of the fossil remains of man follows and the volume closes with a resumé of the art of the Paleolithic Age. There are

embodied with the text 250 illustrations, including two colored plates.

The second volume is devoted to the new stone age, the Neolithic, and to the ages of bronze and iron. The introductory chapter relates to the cultural transition from the typical Paleolithic to the well identified Neolithic stage. The stone and bone implements of this stage present some new types, but the most noteworthy features are certain painted pebbles, the markings on which suggest an elementary form of writing.

The Neolithic Age, to which students allow a span of three or four thousand years, is usually referred to as the Polished Stone Age. The art of chipping stone, which began in the preceding age, was practised with great skill during this age and the processes of pecking, grinding and polishing were added. It is a remarkable fact that the graphic and sculptural arts, practised with so much skill by the cavern people of the Neolithic Age, are not represented. Numerous very important advances were made in this period among which are the making of pottery, weaving, the construction of pile dwellings and the erection of megalithic monuments, the practise of agriculture and the domestication of animals.

Chapter 13 is devoted to the age of bronze, a most interesting review of this period, during which metals came into use. The shaping of copper by hammering was the first step and this was followed, after a considerable period, by the melting of copper and tin, the fusing together of these two metals making bronze. The smelting of iron followed, initiating the age of iron, and foreshadowing the marvels of civilization.

The volume closes with three exhaustive appendices, "Stratigraphic Study of Paleolithic Sites," "Repertory of Paleolithic Art" and "On the Preservation of Prehistoric Monuments."

Students of the evolution of man have in this splendid work a safe "take off" for the flights that are destined in the near future to carry these researches to the ends of the earth.

W. H. HOLMES.

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Ancient Hunters and Their Modern Representatives. By W. J. Sollas, Professor of Geology and Paleontology in the University of Oxford. Third Edition Revised. London: Macmillan and Co., 1924.

Those who have read the first (1911) and second (1915) edition of *Ancient Hunters* have another treat in store for them in the third edition. The plan of the work remains the same except for minor details. The number of the chapters and their headings are identical with the exception of Chapter V, the title of which has been changed from "The Most Ancient Hunters" to "Lower Paleolithic Chellean and Acheulian Ages"; to this Chapter the discussion of Piltdown Man and Heidelberg Man has been transferred from Chapter II. At the end of the last chapter there has been added a chronological table, not found in the previous edition.

The chapters have been expanded largely through the addition of new material; so that the reader now has a volume of 689 pages and 368 illustrations in comparison with the 591 pages and 314 illustrations of the second edition. In a perusal of the pages, one notes evidences of revision as well as expansion. For example his attitude on the subject of eoliths has undergone a change. Sollas now accepts the chipped flints from the Upper Miocene of Cantal and the Upper Pliocene of East Anglia as the work of an intelligent being.

Depéret's theories regarding strand-line correlations with glacial phenomena are accepted, which will please some critics and displease others. It will be recalled that Depéret's nomenclature for the old shore lines beginning with the highest are: Sicilian (90 meters), Milazzian (60 m.), Tyrrhenian (30 m.), and Monastirian (20 m.). Sollas would refer *Pithecanthropus* to the Lower Sicilian, *Eoanthropus* to the Lower Tyrrhenian, and Neandertal man to the Lower Monastirian. It is evident therefore that the author has not suppressed his personal opinions on controverted questions; granting that some of these may be wrong, there is much in the book to commend.

GEORGE GRANT MACCURDY.

AMERICAN JOURNAL OF ARCHAEOLOGY

Journal of the Archaeological Institute of America

Issued Quarterly

APRIL, JULY, OCTOBER AND JANUARY


Volume XXVIII of the Second Series now being published

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